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ИМЕНИ А.С.ПУШКИНА

MOSCOW МОСКВА

ATTIC RED-FIGURED VASES

by

OLGA TUGUSHEVA



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*To the memory of my teacher
Dr. Natalia Sidorova*

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PREFACE

CVA Pushkin Museum 6, as the former volume, *CVA Pushkin Museum 5*, is devoted to the Attic red-figured pottery of the late V and IV c. B.C. It includes fragments of one panathenaic amphora, pelikai, fragments of hydriai, oinochoai, lekythoi, askoi, gutti and skyphoi. Unlike the case regarding the other sections of the Museum's collection of the Greek painted pottery, we know where the majority of the vases and fragments, published in this fascicule, were found. They stem from ancient Panticapaeum and its vicinity and from Phanagoria and Hermonassa on the Taman Peninsula.

First of all, there is the vast group of vessels recorded in the so-called "Sinitsyn List of 1900". This group contained Greek painted vases collected by a certain P.V. Sinitsyn at the end of the XIX c., which he presented as a gift to Nicolas the Second during the Emperor's visit to Moscow in April, 1900; the Emperor made over the gift to the Museum of Fine Arts, plans for the creation of which were then being implemented. In 1907 V.V. Shkorpil found some more objects during his excavations in Panticapaeum; these finds were transferred by the Imperial Archaeological Commission to the Moscow Museum in 1911, shortly before it opened. Finally, many fragments were also found during the Museum's own excavations in Kerch and on the Taman Peninsula in 1930-1980. Most of the vessels, included in this fascicule, have been published here for the first time.

It is a pleasure to acknowledge my sincere gratitude to the individuals and departments who have contributed to the preparation of this fascicule.

The British Academy kindly granted me the necessary funds so that I could travel to England and pursue my studies of Attic red-figure there. I am particularly grateful to Sir John Boardman for his helpful encouragement not only during my stay in Oxford but in the course of the last few years.

I should like to convey my warmest thanks to Dr. Donna Kurtz and the staff of the Beazley Archive, and also to the staff of the Ashmolean Museum Library and Wolfson College, Oxford.

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Olga Tugusheva

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ABBREVIATIONS

- Agora XII B. SPARKES, L. TALCOTT, *Black and Plain Pottery of the 6th, 5th and 4th centuries B.C.* Princeton, 1970.
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For the most common abbreviations see *Archäologische Bibliographie: Jahrbuch des deutschen Archäologischen Instituts.*

PANATHENAIC AMPHORA

PLATE 1

1-9. FRAGMENTS OF A PANATHENAIC AMPHORA.

1. Inv. TmGn-83 XXVII-XXVIII/38, n. 18. Found in the Nagorny excavation, village of Taman (anc. Hermonassa), 1983. Max. dim. 6,1 x 7,9 cm. Joined together from two fragments; there are chips along the joins and the edges, the surface is worn and the glaze is flaking. Pale orange-beige clay, black shiny glaze.

A body fragment, side A. The inner side is reserved. On the outside part of a depiction of a statue on a pillar has survived: the folds of the garments and the Doric capital, on which the statue stands. To the l. at the broken edge of the fragment a small part of a vertical black-glaze stripe has survived, which indicated the edge of the painted panel. The contours of the capital and the folds of the garments have been scratched over the black glaze.

2. Inv. TmGn-83 XXVII-XXVIII/38, n. 19. Found in the Nagorny excavation, village of Taman (anc. Hermonassa), 1983. Max. dim. 11,2 x 6,5 cm. Joined together from two fragments, chips along the edges; the surface is worn and there are small areas of flaking glaze. Pale orange-beige clay, black shiny glaze.

A body fragment, side A. The inside is reserved. On the outside the lower part of a statue of Athena has survived; she is wearing long garments, holding a large shield (the lower part has survived) and a spear (part of its staff) and standing on the capital of a Doric column. To the r. at the edge of the fragment there is a wide vertical stripe of glaze – the border of the painted panel. The folds of the clothes, the details of the shield and the capital of the column have been scratched on to the black glaze, using lines of varying length and thickness.

3. Inv. F-1556. Found in the Nagorny excavation, village of Taman (anc. Hermonassa), 1976. Max. dim. 10,3 x 11,6 cm. Joined together from several fragments with losses and with surface chips along the joins; the surface is worn and there are small crumbling patches of glaze and added white. Pale orange-beige clay, black shiny glaze, added white.

A body fragment, side A. The inside is reserved. The

depiction of part of the figure of Athena has survived: an arm without the hand which was holding a shield, shown from the inside – the middle loop is visible, through which the arm holding it has been inserted – and the folds of the long-sleeved chiton hanging from the shoulder. To the l. there is part of an aegis with writhing snakes. In the upper part of the fragment there are two parallel scratched lines which are slightly bent at the top – the upper edge of the shield (?).

The bare part of Athena's arm and the writhing snakes of the aegis have been worked in added white, the folds of the garments, the details of the aegis and the fastenings for the loop on the shield have been scratched on to the glaze.

4. Inv. TmGn-81 XXVII-XXVIII/37, n. 29. Found in the Nagorny excavation, village of Taman (anc. Hermonassa), 1980. Max. dim. 6,1 x 4,8 cm. Small patches of flaking glaze and added white on the surface. Pale orange-beige clay, black shiny glaze, added white.

A body fragment, side A, with a depiction of the lower part of Athena's narrow cloak: the border is worked in added white.

5. Inv. TmGn-80, XXVII-XXVIII/34, n. 37. Found in the Nagorny excavation, village of Taman (anc. Hermonassa), 1980. Max. dim. 5,3 x 3,1 cm. Small chips along the edges, the surface is slightly worn. Pale orange-beige clay, black shiny glaze and added white.

A body fragment, side A. The inside is reserved. A small part of the depiction of a shield has survived and part of Athena's attire. The writhing snakes of the aegis have been worked in added white. The outline of the shield and the folds in the cloth have been scratched on to the glaze.

6. Inv. F-1525. Found in the Nagorny excavation, village of Taman (anc. Hermonassa), 1980. Max. dim 6,3 x 5,1 cm. There is a chip at the edge and slight surface wear. Pale orange-beige clay, black shiny glaze.

A wall fragment, side B. The inside is covered with a thin translucent layer of dilute greyish-brown glaze.

On the outside the depiction of a head shown in profile and facing l. and the l. shoulder of a man have survived (the forehead, nose, mouth and part of the chin are missing). The short curly hair is conveyed by arched and paired scratched strokes and tied with a narrow ribbon. The beard is indicated by short semi-circular lines,

the outline of the neck by a vertical line and the edge of the cloak by two scratched lines on the shoulder. The scratched strokes to indicate the hair, beard and eye are deep and precise, while the lines used to convey the outline of the neck and the folds of the garments on the shoulder are fine and hardly perceptible.

7. Inv. TmGn-81 XXVII-XXVIII/37, n. 30. Found in the Nagorný excavation, village of Taman (anc. Hermonassa), 1981. Max. dim. 5,9 x 4,6 cm. Small chips on the surface. Pale orange-beige clay, black glaze.

A wall fragment, side B. The inside is reserved. The lower part of a depiction of a cloak with its end hanging down has survived, it belongs to a standing figure shown in profile facing l. The lines of the folds have been scratched on to the black glaze.

8. Inv. TmGn-81 XXVII-XXVIII/35-37. Found in the Nagorný excavation, village of Taman (anc. Hermonassa), 1981. Max. dim 17,4 x 13,5 cm. Joined together from two pieces with small losses at the join, chips along the edges and small areas where the glaze is flaking on the surface; the glaze was applied in an uneven layer and in places it has fired red. Pale orange-beige clay, black glaze.

A wall fragment (the lower part of the body), side B. The inside is reserved. On the outside a large part of the fragment is glazed, apart from a small area – the lower l. corner of the painted panel. Of all this all that is intact is a depiction of the feet of an athlete shown turned r. The toes and outlines of his ankles have been conveyed using thin lines scratched on to the black glaze.

9. Inv. TmGn-81 XXVII-XXVIII/35. Found in the Nagorný excavation, village of Taman (anc. Hermonassa), 1981. Max. dim. 8,8 x 4,7 cm. Cracks along the edges and on the surface of the fragment. Pale orange-beige clay, black glaze.

A wall fragment (the lower part of the body), side B. The inside is reserved. A depiction of the l. foot of an athlete has survived. The toes and the contours of the ankle have been scratched on to the glaze using fine uneven lines, at the broken edge of the fragment a wavy scratched line can be seen, this was possibly the edge of the heel of the r. foot. Further down there is a wide stripe of black glaze indicating the lower border of the painted panel.

320-319 B.C. (dating by N. Eschbach).

All these fragments were found within one square of the excavation, but in different layers over the course of several seasons, the earliest of which was in 1976 and the latest in 1983. According to Norbert Eschbach, they come from one and the same vessel: five fragments belong to side A and four to side B and they are dated to

the time of archon Neaichmos 320/19 B.C. N. Eschbach draws attention to the Panathenaic amphorae in the Hermitage by way of the closest parallels for the Moscow vessel (inv. Ak B 45 – ESCHBACH, *Statuen*, Kat. 80, Taf. 30, 3.4; BENTZ, Kat. 4.114, Taf. 133; inv. 17.685, 17.686 – ESCHBACH, *Statuen*, Kat. 81, Taf. 40, 1.2; BENTZ, Kat. 4.119) and from the island of Mikonos (Museum, no inv. n. given; ESCHBACH, *Statuen*, Kat. 82; BENTZ, Kat. 4. 121). He also suggests that the Petersburg and Moscow amphorae were decorated by one and the same craftsman.

Unpublished.

PELIKAI

PLATE 2

1-3; Pl. 3,1-3. PELIKE. Inv. II 1b 637 (n. 66). From the Crimea (?). Included in the list of Classical objects compiled by P.V. Sinitsyn in 1900, as n. 66. H. 28,2 cm.; d. rim 19 cm.; d. body 20,1 cm.; d. foot 14,2 cm. Joined together from many fragments with toned restorations along the joins and with parts missing in places; the added white has been lost to a large extent and the surface is worn in places. Reddish brown clay, black glaze, added white.

A pelike with a narrow profiled overhang; the neck is wide and short and its shoulder is sloping. The barrel-shaped body is wide and rests on a low foot with a faintly rilled side. The handles are comparatively short, wide and flat and there is a rib down the middle on the outside.

On the overhang there is egg-pattern, on the neck there is a horizontal row of black-glaze dots with egg-pattern below; egg-pattern below the pictures circling the body. Under the handles and extending on to them there are two addorsed palmettes with scrolls at their base and petals and scrolls at the sides. The resting surface of the foot is reserved.

A. A multi-figure composition. In the centre there is a horseman facing r. and wearing a broad-brimmed hat and a cloak. In front of the horse there is a small figure of a flying Eros and one of a woman running over to the r. but looking behind her as she goes. She is wearing a long chiton with a free-flowing, unbelted overfold. Behind the horse there is a naked youth running to the l. and with his head turned towards the horseman. The youth is wearing a narrow cloak, one end of which hangs across his l. shoulder on to his chest, while the youth is holding the other end in his r. hand, together

with a thyrsus resting against his l. shoulder. The abundant curly hair of all the figures has been executed with special care in close-set small strokes of slightly dilute brownish glaze. The women's hair is tied in place by a wide ribbon with a bow at the front (?). The folds of attire have been conveyed using close-set fine lines, which serve to underline the dynamics of movement. The border along the edges of the clothes has been depicted in the form of a wide intermittent stripe using individual small patches of glaze. The fingers are long and have been drawn finely. The musculature of the naked body of the r. youth has been depicted with very fine, hardly perceptible lines of glaze. The horse has been worked in added white. Under its hooves there is a small plant. The design on the front of the vase is masterly, although it is very slick and in places careless.

B. Three draped youths. Between the second and third youths there is a disk with a black dot in the centre (an aryballos?). The hair of all three youths is conveyed with a patch of glaze. The eyebrow and the eye consist of careless black-glaze lines. The folds of the cloaks have been worked in close-set long strokes.

The Heracles Painter.

Second quarter of the IV c. B.C.

A pelike in the Hermitage (St. 1788) decorated according to K. Schefold by the Heracles Painter and dated by him to c. 360 B.C. (SCHEFOLD, *KV*, Taf. 34b) is the closest parallel to the Moscow vase both as regards shape – with its massive heavy proportions – and also the nature of the painting. What is conspicuous here is the treatment of the garments of the woman running away on the Moscow pelike and that of the garments of the woman standing in the l. part of the composition on the Hermitage vase, also the depiction of hair and the way the fingers are drawn. The decoration on the rims, necks and beneath the painted compositions on the two vases is identical.

Unpublished.

PLATE 3

1-3. PELIKE. Inv. II 1b 637 (details).

PLATE 4

1-4. PELIKE. Inv. II 1b 543 (n. 76). Included in the list of Classical objects compiled by P.V. Sinitsyn in 1900, as n. 76. H. 31,9 cm.; d. rim 18,8 cm., d. body 19,6 cm.; d. foot 13 cm. Chips along the overhang, on the rilled side

of the foot, several dents in the body, horizontal scratches on the surface (neck and shoulders, side B), general wear on the surface, added white virtually lost; black glaze fired reddish or slightly ginger in some areas. Pale orange clay, black glaze, added white.

A pelike with a pronounced mouth with a slightly sloping overhang, a neck that is elongated and narrow in its middle section, sloping shoulder, a large body that is 'swollen' in its lower part resting on a flat wide foot with rilled side. The handles are flat, wide and have a rib down the middle on the outside.

On the overhang there is egg-pattern, on the lower part of the neck, side A – egg-pattern with a row of dots above it arranged in a chess-board pattern; side B – egg-pattern; below the pictures, circling the body, egg-pattern; under the handles and extending on to their roots are two addorsed palmettes with scrolls at the base; thin reserved line between body and foot; the lower part of the rilled side of the foot and its resting surface are reserved.

A. Amazonomachy – two Amazons, one on foot and one on horseback and a Greek mounted warrior. In the centre at the bottom there is a horse which has fallen on to its knees, turned l.; the Amazon mounted on it is looking behind her and has raised her arm enveloped in a cloak to protect herself against a blow from the horseman. The Greek, sitting on his rearing horse, has turned to look behind him and has lifted his sword up above his head in order to strike a blow. To the l. at the top there is the figure of another Amazon running away l. and looking over her shoulder and also stretching out her l. arm in front of her in order to protect herself from the horseman's blow. Each Amazon is dressed in a garment with long sleeves, long narrow trousers and a short belted chiton. The chiton of the Amazon on horseback is decorated with a double vertical stripe in the centre applied in ginger-coloured glaze and with a double horizontal stripe round the hem, both the stripes have a row of dots along both sides. The chiton of the Amazon running away is decorated with a wavy-line pattern round the neck-line, down its r. side there is a vertical glaze stripe, and round the hem there is a horizontal stripe of dots and below this three bands of ginger-coloured glaze; the shirt and trousers of each of the Amazons are covered with closely spaced circles in imitation of a pattern as found on textiles or to represent patches of fur (?). Their short hair is conveyed by horizontal strokes, which create the impression that it has been swept backwards by the strong wind of an abrupt movement. The Greek is wearing a helmet, a short chiton and cuirass, on his feet he is wearing high boots. His chiton is deco-

rated round the hem with a horizontal row of dots and a double horizontal stripe applied in a slightly ginger glaze.

The features of the Amazons' faces are drawn with a minimum of lines, the eye is indicated with a small glaze dot; the Greek's face has been painted in more detail – the lines of the eyebrows and eye-lids are conveyed with short strokes and the pupil with a glaze dot. The women's hair and the man's beard have been worked in dilute golden glaze, the details of the garments in dilute glaze of varying thickness. The figures of the horses are shown in silhouette, the details – musculature, mane, bridle – barely indicated with colourless lines with minimal indentation. Traces of added white can be seen on the face of the l. Amazon and on the hind-legs of the wounded horse.

B. Three draped youths, and between the second and third of the group, who are facing each other, there is a high narrow stele. The figures are tall and broad and the heads are disproportionately small. The folds of the cloak are rendered by narrow straight lines and broad dabs of glaze are used to indicate the folds at the neck and on the back and also the lower edge of the cloaks.

C. mid-IV c. B.C. (?)

There are no parallels for the picture on the obverse of the pelike among other vase compositions, but there are some to be found in a whole number of reliefs of the IV c. B.C., for example, on the so-called Alexander Sarcophagus in Istanbul there is a group reminiscent of the one on this pelike: a horseman astride a rearing horse and attacking an enemy, whose wounded horse has fallen on to its forelegs (A. STEWART, *Greek Sculpture*, Yale University, 1990, v. II, fig. 592). The form and patterns are typical for the pelikai of the middle of the IV c. B.C. (Hermitage St.2073; B. 2232 – SCHEFOLD, *UKV*, Taf. 5, n. 403; Taf. 8, n. 473; Paris – SCHEFOLD, *UKV*, Taf. 22, n. 558).

Bibl.: *Bosporan Battle Relief (Amazonomachia?)* (ed. by Elena Savostina). Moscow – St. Petersburg, 2001, 218, fig. 1.

PLATE 5

1-4. PELIKE. Inv. F-1119. Excavations of the necropolis at Tyrambe, Necropolis A, Grave 13; 1958. H. 23,4 cm.; d. rim 15,2 cm.; d. body 17,2 cm.; d. foot 11 cm. The body has been joined together from fragments and a large part of side A and fragments on side B have been restored and toned, there are also small toned restorations along the join; the r. handle is lost and its upper

root has been re-attached; the resting surface of the foot and the surface of the painted decoration have numerous pits. Orange-brown clay, black glaze, added yellowish-white.

A pelike with a pronounced rim, which has a short straight overhang, divided off from the upper part of the rim by quite a wide groove. It has a short neck, sloping shoulder, short wide flat handles with a small rib down the middle on the outside, a large globular body on a low flat foot with a rilled side.

The groove at the rim is reserved, there is egg-pattern on the overhang and sections of egg-pattern at the base of the neck and below the pictures. All the egg-pattern is glazed. The resting surface of the foot is reserved.

A. A small part of a three-figure composition has survived. On the l. at the top there is the top of a satyr's head and at the bottom there is the lower part of his figure – thighs, tail and legs, to the r. the ends of an animal skin are hanging down by the side of the satyr's thigh. The hair and tail are worked in dilute translucent greyish-brown glaze. The outlines of the thighs are worked in thin lines of dense glaze. In the centre at the top there is the edge of a woman's head – the crown and a bun – and lower down the hem of a chiton decorated with a broad stripe of glaze and a foot facing r. Between the satyr and the woman there stood a thyrsus: the end of the cone has survived and the lower part of the stem, but it is impossible to say who was holding it – the satyr or the woman (a maenad?). On the r. at the top next to the woman's head there is the edge of an oval object covered in yellowish-white paint, it is possibly a tympanum. In the lower part of the composition at the bottom there are indistinct reserved patches with rows of black-glaze dots in them (perhaps a rock?) and higher up, almost under the (missing) handle there is the tail of a further satyr(?). Signs of the preliminary drawing can be seen on the satyr's legs.

B. Two draped youths, and between them a high narrow stele on a small base in two degrees. At the top on a level with the heads of the youths there is a horizontal rectangle with three vertical strokes running through the middle of it (2 glaze dots for the sides) and one horizontal one. The figures are large and they have large heads. The youths' hair is conveyed with a patch of glaze with an uneven edge and their mouths each with a large dot. They are draped in their himatia in such a way that each of them has a bare r. arm. The r. arm of the l. youth is stretched out towards the stele, 'cutting across' its top and under his elbow there is a large aryballos; the arm of the r. youth hangs down by his side and is stretched forward. The folds of the himatia are worked in close-

set long straight and arched lines of glaze, the gathers of cloth at the neck in the case of the r. youth, and the ends of the himation hanging down behind the back and under the arm of the l. youth are depicted in broad dabs of greyish-brown glaze.

The Black-Thyrsus Painter.

360-340 B.C.

The closest parallel for the figures of the youths on the reverse of this vase is side B of a Moscow bell-krater by the Black-Thyrsus Painter (inv. II 1b 1389 – *CVA Pushkin Museum* 5, pls. 14-15), the depiction of the satyr playing on a flute in the r.-hand part of side A of the same vase also has much in common with the drawing of the lower part of the figure of the satyr on the obverse of the pelike described here. The Black-Thyrsus Painter is known first and foremost as a painter of bell-kraters and pelikai would not seem to have numbered among the vases, which he frequently decorated. Of the 40 vessels decorated by this painter which J. Beazley cites, only two are pelikai and the others all bell-kraters (BEAZLEY, *ARV*², 1431-1432). I.V. Shtal attributed one pelike to this painter himself and two others to his circle (SHTAL, *Svod*, nos. 34, 36, 99).

Bibl.: KOROVINA, in *SGMII* 8, 1987, fig. 19.

PLATE 6

1-4. PELIKE. Inv. II 1b 384 (n. 84). Included in the list of Classical objects compiled by P.V. Sinitsyn in 1900 as n. 84. H. 30,7 cm.; d. rim 18,7 cm.; d. body 21 cm.; d. foot 13,5 cm. Joined together from many fragments with some distortions and pieces missing along the joins, the missing pieces have been partly restored with plaster and toned, major cracks, the surface layer is missing in the decorated; the added white are worn. Pale yellowish clay, black glaze, added white.

A pelike with a pronounced rim that has a rilled overhang, a wide neck, sloping shoulder, a large body 'swollen' in its lower part and supported on a wide flat foot with a rilled side. The handles are relatively short, wide and flat and they have a rib down the middle on the outside.

On the overhang there is egg-pattern and there is a stripe of egg-pattern at the base of the neck, above which there is a row of dots against a reserved background. Beneath the pictures, circling the body, there is egg-pattern. Under the handles and extending on to their roots are two addorsed palmettes with scrolls at the base.

A. Dionysos, Aphrodite (?), a maenad, a satyr, an

Eros. In the centre is the figure of Dionysos sitting in a three-quarter view to the l. and with his head shown in profile r. In his r. hand he is holding a thyrsus and he is leaning with his l. elbow on a raised object covered with the end of the cloak, on which he is sitting. His long hair falls in tresses on to his shoulders and chest. Above the head of Dionysos to the l. there is a small figure of an Eros, whose pose is an almost perfect echo of the god's. The figure has been worked in added white, its contours and details in a dilute golden-brown glaze, while the large wings have been left clay-coloured, their feathers have been painted in close straight and semi-circular strokes of dilute glaze of varying density. To the l. there stands a maenad, whose figure is shown almost frontally, her head is shown in profile turned r. and she supports herself with her l. elbow on a large tympanum resting on its rib, in her r. hand she holds a thyrsus. Her hair is pulled back into a bun and covered with a kekryphalos, from under which a short curly tress is protruding. The chiton of the maenad has a long belted overfold coming down as far as her hips, the bottom edge of which is decorated with intermittent dabs of greyish-black glaze as is the hem of the chiton. On the tympanum in the centre there is a large radiate star and round its edge there is a pattern consisting of V-shaped rays. R. of Dionysos a half-naked woman is depicted (Aphrodite?) and a satyr. The woman is standing three-quarters r. with her head turned back towards Dionysos. Her hair is pulled back into a magnificent bun and tied with a wide ribbon, some of her curls fall over her forehead and down her cheek. Her shoulders and breasts are bare, her l. arm and her body from the waist down are swathed in a wide cloak which has a black-glaze border down the side. A satyr stands next to the woman, shown in profile l. and with his l. arm, bent at the elbow, held across his chest. His rather long untidy hair is indicated with occasional dabs of brownish glaze. The figures of Dionysos and the satyr are heavy and have swollen outlines, they have narrow shoulders and wide hips. The face and naked body of the woman have been worked in added white, her facial features, the outlines of her breasts and her hands have been worked in dilute golden-brown glaze of varying density. Footwear has been indicated in dabs of added white, which can be seen protruding from under the cloak.

B. Three draped youths, between the first and second, who are facing each other, there is a low rectangular altar, towards which the r. youth is stretching out his hand. The long hair is conveyed by a patch of glaze and their facial features have been depicted carelessly. The folds in the himatia have been indicated with schematic

strokes and lines of black glaze and the lower edges of these garments by a number of wide horizontal dabs of glaze.

Third quarter of the IV c. B.C.

The distinctive feature of the manner of this vase-painter is the way he draws fingers – long, tapering and slightly spread, the actual wrists appear rather wide.

A faint parallel is provided by a pelike in the Metropolitan Museum (inv. 06.102.195 – SCHEFOLD, *UKV*, n. 547): the basic principle underlying the depictions of the figures is similar and some features of their representation, in particular with regard to the male bodies (heavy buttocks, the drawing of the musculature). Some parallels are provided by calyx-kraters by the L.C. Group, especially the pose of the sitting Dionysos and the treatment of the women's chiton with intermittent glaze dabs on the overfold and the hem (SCHEFOLD, *UKV*, Taf. 41, nos. 203, 224; 45; 46; 47). The radiate star in the centre of the tympanum echoes similar depictions on shields of figures depicted on certain Panathenaic amphorae dated to the 324-322 B.C. (cf. BENTZ, Taf. 130, n. 4.103; 131, n. 4.105).

Unpublished.

PLATE 7

1-4. PELIKE. Inv. II 1b 205. Acquired in 1925 from Gorshanov. H. 23,2 cm.; d. rim 12,6 cm.; d. body 14 cm.; d. foot 8,5 cm. The rim has been stuck together from fragments and traces of adhesive can be seen; some small areas have been lost along the joins; there is a chip on the rim, scratches, pits, worn glaze and added white – large patches in places; the black glaze has been applied carelessly and in places there is a thin translucent layer; in the lower part of the body the glaze fired red. Pale orange-beige clay, black glaze, added white.

A pelike with a pronounced rim and a slightly sloping overhang with a shallow groove along its upper edge. The neck is comparatively narrow, the shoulder is sloping and the body is rounded, slightly elongated in its upper part and based on a small flat foot with a rilled side. The handles are flat and have a small rib down the middle on the outside.

On the overhang, on the neck and under the pictures on both sides there is egg-pattern. The resting surface of the foot is reserved.

A. An Arimasp horseman and a griffin. To the l. on a rearing horse is the figure of the Arimasp in oriental attire – a tunic with long sleeves and long narrow trousers,

over which he is wearing a short chiton and cuirass and he has shoes on his feet. In his l. hand the Arimasp is clutching a rein and in his r. which is pulled back he would appear to have held a spear. The horseman's hair is depicted by a solid patch of glaze, his eye by several short strokes with a dot for the pupil and the corner of his mouth by a glaze dot. His shirt and trousers are covered with rows of large dots and on his cuirass in the centre there is a radiate star with dots between its rays. The hem of the horseman's chiton is decorated with a double glazed stripe. The details of the horse's head, the mane, the harness and the musculature have been worked in glazed lines of varying length and thickness. Under the horse's forelegs – partly hidden by a hoof – there is a shield with a notch at the side and with a radiate star in the centre.

The griffin which is attacking the horseman from the r. is standing on its hind legs after seizing hold of the horse's chest with its front legs. The figure has been depicted in added white, while the wings are still in the colour of the clay; the details of the griffin's face, crest and paws have been picked out with dilute golden glaze and the feathers of the wings have been executed with long black-glaze lines and a row of dots.

B. Two draped youths; the youth on the l. is holding a large tympanum. Lower down there is a small disk with a dot in the middle (aryballos?). The hair of both youths is indicated by a solid patch of glaze, the eye with a number of short carelessly executed strokes, the mouth with a dot. The folds in the cloaks have been depicted with long lines branching out from the shoulders; a broad band of glaze underlines the gathering together of cloth at the neck of the youth on the r.

Group G.

Third quarter of the IV c. B.C.

The painted decoration of this Moscow vase illustrates one of the most typical compositions for Bosporan pelikai of the IV c. B.C. J. Beazley has grouped together vases with scenes of this kind as Group G (BEAZLEY, *ARV*², 1462-1471; see also M. ROBERTSON, *The Art of Vase-painting in Classical Athens*, 1992, 274; *CVA Thebes* 1, 93). The shared compositional arrangement, which is reproduced literally or with minor variations on numerous vessels, testifies to the fact that they were all made by a small number of vase-painters using a model common to all. Many parallels can be found in a wide range of museums – see: Odessa (inv. 24892; 22041 – SHTAL, *Svod*, nos. 62, 63), Yalta (inv. KP 732 A 248 – SHTAL, *Svod*, n. 64), Ferrara (T. 430 C – MASSEI, n. 162, tav. LXIII).

Bibl.: BEAZLEY, *ARV*², 1463, 17.

PLATE 8

1-4. PELIKE. Inv. II 1b 1378. Acquired in 1972. H. 20,8 cm.; d. rim 12,5 cm.; d. body 14 cm.; d. foot 9,4 cm. The fragment of overhang is joined together with small chips along the seam; some fragments of the overhang are lost; the r. handle has been joined together and the missing fragments have been restored with toned plaster; there is a large chip on the foot, small ones on the body. The glaze has been applied unevenly, in places with a translucent layer; in certain places the glaze has fired red and on the neck it is badly worn; the added white has been damaged. Orange-brown clay, black glaze, added white.

A pelike with a pronounced rim, which has a slightly sloping overhang; the neck is comparatively short, the shoulder sloping, the body is rounded on a low wide foot with a rilled side. The handles are small, flat, with a hardly perceptible rib down the middle on the outside.

An egg-pattern on the overhang, on the neck, under the pictures, circling the body; under the handles and extending on to their roots are two addorsed palmettes with scrolls at their base and petals down the sides. The resting surface of the foot is covered with a thick cream coating and on the foot there is a graffito:

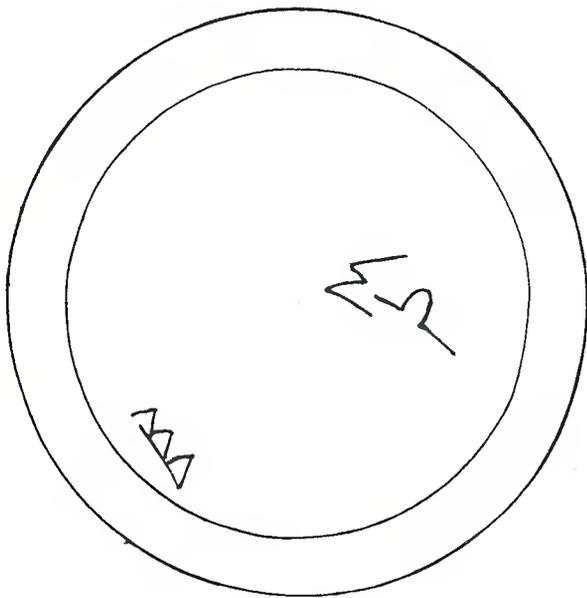


Fig. 1 – II 1b 1378

A. An Arimasp horseman and a griffin. On the l. the Arimasp is on a rearing horse and wearing oriental attire – a tunic with long sleeves and narrow long trousers; over them he is wearing a short belted chiton and cuirass, on his feet there are shoes. In his l. hand the horseman is gripping reins and in his r. hand, which is

pulled back, he is holding a spear. The cuirass is decorated with a radiate star and on the hem of the chiton there is a border in the form of a double black-glaze stripe. The loose shirt and trousers are covered with rows of dots. The youth's hair is depicted with a solid patch of glaze with a curl at the bottom and the eye with a few short strokes, the corner of the mouth is indicated with a small glaze dot. The outlines of the figures of the horseman and the horse have been drawn in with golden-brown glaze. The details of the horse's head, the mane, harness and the musculature have been drawn with a minimum of black-glaze lines of varying thickness and length. The tail has been drawn in partly where a side palmette should be and as a result the petals on the r. are asymmetrically small. Under the front legs of the horse a shield has been carelessly drawn, which has a small notch in its side and a radiate star in the middle.

On the r. there is a griffin attacking the horseman, his front paws are both drawn on top of the chest of the horse. The figure of the griffin has been worked in added white and the wings left in the colour of the clay. Details of the animal's head, crest, neck and paws have been worked in a golden-brown glaze, while the feathers of the wings are indicated with long strokes and a row of dots. There is a double horizontal stripe along the top edge of the wing. The end of the griffin's wing is wedged in between side palmettes.

B. Two draped youths; the youth to the l. is holding a large tympanum and beneath it there is a circle with a dot in the centre (an aryballos?). The hair of both youths is depicted as a solid patch of glaze and their facial features are drawn with careless short strokes, their mouths as glaze dots. The folds of their cloaks are worked with sloping lines descending from the shoulder down the back and the folds of cloth at the neck of the youth on the r. are accentuated with a broad band of glaze.

Group G.

Third quarter of the IV c. B.C.

The rather unusual pose of the griffin should be seen as the distinctive feature of this composition: its front paws are both drawn in front of the figure of the horse, while usually only one paw is visible and the second is hidden by the horse's chest. See also previous number.

Unpublished.

PLATE 9

1-4. PELIKE. Inv. II 1b 548. H. 20,5 cm.; d. body 13,2 cm.; d. foot 9,1 cm. Two rim fragments have been joined

together with some gaps and chips along the joins; there is a hole on the body under the r. handle and a large toned chip on the rilled side of the foot; there are numerous pits, small partly toned chips on the surface; the black glaze has been applied in a thin layer, translucent in places; the added white is damaged. Orange-brown clay, black glaze with a slight sheen, added white.

A pelike with a pronounced rim, which has a slightly sloping overhang and a small groove along its upper edge. It has a comparatively short neck, sloping shoulder, a round body on a low, wide foot with a rilled side. The handles are small and flat with a small rib down the middle on the outside.

On the overhang, at the base of the neck on both sides there is egg-pattern, under the pictures, circling the body, there is also egg-pattern. Under the handles and extending on to their roots there are two addorsed palmettes with scrolls at the base and petals. A narrow reserved stripe between the body and foot, the resting surface of the foot is reserved.

A. An Arimasp horseman and griffin. On the r. there is a horseman on a rearing horse and wearing oriental attire, shoes, a short chiton and cuirass; in his l. hand he is gripping a rein and in his r. hand, which is pulled back, a spear, with which he is striking the griffin. The sleeves of his loose tunic are covered with dots and there are horizontal rows of dots on his trousers. The cuirass on his chest is decorated with vertically arranged scrolls and on the hem of his chiton there is a border in the form of a double glazed line. The horseman's hair is depicted with a solid patch of glaze and his eye with fine strokes of glaze and a dot for the pupil. The horse's head, mane and musculature are worked in strokes of black glaze of varying length and thickness. The figure of the griffin is executed in added white, while the wings are left in the colour of the clay. The details of the head, crest and paws have been drawn in with dilute golden glaze, and the wing feathers with strokes and above those a row of dots in black, and in places, brown glaze. The upper edge of the wing has been drawn in with two wavy lines of brown glaze. Under the front legs of the horse there is an oval shield with a notch at the edge and decorated with a radiate star in the middle.

B. Two draped youths. The youth on the l. is holding a tympanum and below this between the figures there is a disc with a row of dots and an arched stripe in the middle. The hair of the youths has been depicted with a solid patch of glaze and their facial features with short careless strokes. The folds of their himatia are drawn in with a few arched lines descending from their shoulders

down their backs. The edge of the tympanum is accentuated by a broad arched line of dilute brownish glaze.

Group G.

Third quarter of the IV c. B.C.

See previous numbers.

Bibl.: SHCHERBACOV, in *Sbornik*, 121-129, fig. 1.

PLATE 10

1-2. PELIKE. Inv. II 1b 377 (n. I.2757). Gift from the Imperial Archaeological Commission (1911); found by V.V. Shkorpil in 1907 in Kerch during excavations on First Podgornaya Street, Tomb n. 7 opposite House n. 19. H. 22 cm.; d. rim 13,1 cm.; d. body 14 cm.; d. foot 8,4 cm. Some of the rim has been stuck together, one fragment has been restored and toned; there are some small chips and worn patches on the surface and the added white; the black glaze, which has been applied unevenly, is in places translucent and fired brownish. Orange-brown clay, black glaze, added white.

A pelike with a pronounced rim that has a slightly sloping overhang, a narrow elongated neck, sloping shoulder and a round body on a low foot with a narrow rilled side. The handles are fairly long, thin and flat.

On the overhang, at the base of the neck and under the pictures on both sides there is egg-pattern. A narrow reserved stripe between body and foot, and the resting surface of the foot is reserved.

A. An Arimasp horseman and a griffin. To the r. there is an Arimasp dressed in oriental attire – a tunic with long sleeves and long narrow trousers, over which he wears a short chiton and cuirass, and he has closed footwear. In his l. hand the horseman is gripping the reins of his horse and in his r. hand pulled backwards there could originally have been a spear. His hair is depicted as a solid patch of glaze and his eye with a number of short strokes. The line of his profile is worked in almost imperceptible, extremely dilute golden glaze which merges with the mane of his horse. The cuirass on his chest is decorated with a radiate star and the hem of his chiton is accentuated with two glazed stripes. The surface of the shirt and the trousers is covered with closely spaced glaze dots. The horse is shown rearing. The details of its head, mane and bridle are worked in lines of black glaze of varying thickness and density. Under the forelegs of the horse and partly covered by a hoof there lies a large round shield with a notch at its edge and with a large radiate star in the centre. The griffin is standing on its hind paws, gripping one of the horse's legs with its front paws and pushing against the

horse's chest with its own. The figure has been worked in added white, and the details in dilute golden glaze; its wings have been left in the colour of the clay, while the feathers have been indicated with long parallel strokes and a row of dots worked in a thicker brownish-black glaze.

B. Two draped youths; the l. youth is holding a tympanum below which a large circle with a dot in the middle can be seen (aryballos?). The hair of each youth is conveyed by a solid patch of black glaze and the eyes by a short stroke with a dot underneath it, while the mouth is indicated by a dot. The folds of the cloaks have been rendered schematically with lines descending from the shoulder and broader dabs of glaze accentuate the gathering of material at the neck and the lower edge of the garments.

Group G.

Third quarter of the IV c. B.C.

See previous numbers.

Bibl.: SHCHERBAKOV, in *Sbornik*, 121-129, fig. 2; KOBYLINA, in *MIA* 19, 1951, fig. 14; BEAZLEY, *ARV*², 1463, 14; *Antichnaya raspisnaya keramika*, n. 51, pl. 100.

3. FRAGMENT OF A PELIKE. Inv. M-49 VM VI/5, n. 1010. Found in the Upper Mithridates excavation, Mt. Mithridates, Kerch (anc. Panticapaeum), 1949. Max. dim. 7 x 7,6 cm. There are chips along the edges and it is slightly battered on the surface. Orange-brown clay, black glaze, added white.

Shoulder and wall fragment. On the outside there is a band of carelessly executed egg-pattern at the base of the neck. The inside is covered with black glaze at the top and below that with a band of more dilute glaze with drips.

To the r. a depiction has survived of the head of a young warrior in profile facing l. and with short wavy hair. The hair has been worked in dabs of dilute brownish glaze and the eye as an open angle with a dot for the pupil next to the line of the upper lid; the lines of the slightly arched eyebrow and the eye-lid have been worked in thin strokes of dense black glaze. The lower part of the youth's face is hidden by the edge of his shield worked in added white and with details in dilute golden glaze executed with very fine lines.

Near the l. edge of the fragment part of a depiction of the head of a horse facing r. has survived – an ear, part of a mane and an eye.

Group G (?).

Third quarter of the IV c. B.C.

It would appear that the fragment in question had been part of a composition depicting a battle between a

warrior on foot and a horseman – an Arimasp or an Amazon. As regards its composition this fragment is similar to a depiction on a pelike in Brussels (inv. A 1908 – *CVA Bruxelles* 3, III Ie, pl. 4, 13 a-b) and also found on a whole series of pelikai from excavations in the North Pontic region (SHTAL, *Svod*, nos. 83, 86-89, 92-94), but on all these vases the warrior on foot is depicted wearing a helmet.

Unpublished.

4. FRAGMENT OF A PELIKE. Inv. M-82, n. 302. Chance find on Second Bosporan Street, Kerch (anc. Panticapaeum), 1982. Max. dim. 4,8 x 3,8 cm. There is a large chip, surface wear and scratches; on the reverse the glaze is flaking. Orange-beige clay, black dull glaze.

Shoulder and wall fragment. On the outside at the top there is part of a broad stripe of egg-pattern; the inside is glazed.

A depiction of the head of a youth wearing a helmet has survived (the helmet cuts across stripe of egg-pattern). The head is shown in profile facing l., the youth has a short nose and a large eye, which have been worked in clear strokes of thick black glaze, a small mouth and a round chin. His hair which is protruding from under his helmet is conveyed by close-set dabs of brownish glaze; the outline and details of the helmet have been worked in glaze of varying thickness and ranging from black to golden-brown.

Group G (?).

Third quarter of the IV c. B.C.

It is possible that this fragment belongs to the same composition depicting an Arimasp horseman and a Greek warrior on foot as the preceding one. Yet no parallels for the stylistic features of this depiction have been found so far. The very careless drawing prompts the suggestion of a later date than that given for other examples of such painted decoration.

Unpublished.

5. FRAGMENT OF A PELIKE. Inv. F-955. Found in the "Kerameikos" excavation, anc. Phanagoria, 1959. Max. dim. 9,5 x 7,2 cm. There are chips along the edges, the surface is slightly worn and the glaze has fired red in places. Orange clay, black glaze.

Shoulder and wall fragment. At the top there is part of egg-pattern; on the inside the fragment is covered with an uneven layer of glaze.

A depiction of the upper part of two male draped figures has survived. Both are shown in profile facing r. The r. youth is holding a strigil and the other a tympanum (?). The hair of both is painted as a solid patch of

glaze with a small curl at the bottom. The eye has been painted carelessly with a small stroke of glaze and a dot for the pupil beneath it. The corner of the mouth is marked out with a large glaze dot. The folds of the himatia have been conveyed using fine lines of glaze of varying density, ranging from dark- to light-brown.

Group G (?).

Third quarter of the IV c. B.C.

This fragment comes from the reverse of a fairly large pelike with a depiction of three figures. The figure to the far r., which has not survived here, would have been turned to the l. and facing the other two. A composition of this kind, in which the youth on the far l. is holding a similar strigil is to be found on the reverse of a pelike in Odessa attributed to the Group G (inv. 22039 – SHTAL, *Svod*, n. 214).

Unpublished.

PLATE 11

1-4. PELIKE. Inv. II 1b 1406. Acquired in 1983 from M.S. Lazareva-Stanishcheva. H. 28 cm.; d. rim 15,9 cm.; d. body 17 cm.; d. foot 11,1 cm. Fragments of the overhang have been lost and the rilled side of the foot has been slightly battered; the surface is badly worn and the black glaze has been restored in places where it was missing; the figures of the Amazon and the horse have been 'eaten away' by salts. Orange-brown clay, black glaze, added white.

A pelike with a wide rim, which has a large very slightly sloping overhang; a long fairly wide neck, a pear-shaped slightly elongated body, a wide flat foot with a rilled side. The handles are wide and triangular in section, they have a rib down the middle on the outside.

On the overhang there is egg-pattern and also sections at the base of the neck on both sides, and on the body only under the pictures. Between the body and foot there is a narrow reserved stripe, and the resting surface of the foot is reserved.

A. An Amazon mounted on a rearing horse and fighting a griffin. She is wearing oriental attire – a tunic with long sleeves, long narrow trousers with a short chiton over them and a cuirass with a radiate star in the middle. On her head she wears an alopekis, shoes on her feet. The Amazon would appear to be holding a rein in her l. hand and in her r., which is drawn back, a spear, with which she is trying to subdue the griffin. The hair, peeping out from under her alopekis, is depicted using a narrow dab of glaze. Under the front legs of the horse there is a small shield with a notch in the side and a ra-

diate star in the middle and under its hind-legs a disk split into four parts with a black-glaze ring in each segment.

The griffin is depicted in the customary pose – standing on its hind-legs and gripping the chest of the horse with its front legs. The body of the griffin is worked in added white and the details in dilute golden glaze are minimal, the wings are left in the colour of the clay and their feathers drawn with long lines cut across by three rows of dots in dense black glaze. The upper edge of the wing is indicated by three wavy lines of brownish glaze.

B. Two draped youths, and between them a narrow stele which broadens out towards its base. The r. youth is holding a tympanum with a dark stripe along its edge and a rosette consisting of three dots in the centre. The hair of both youths is depicted as a solid patch of glaze with small curls at the bottom, the eye as a small angle with a stroke indicating the pupil and the corner of the mouth is marked out with a dot. The folds of the himatia are conveyed with long glazed lines spreading out from the shoulder, the folds of cloth gathered at the neck of the l. youth are worked in a broad stripe of glaze.

Group G.

Third quarter of the IV c. B.C.

A mounted Amazon fighting with a griffin, as here, is a frequent variant of the composition with an Arimasps and griffin. Many parallels can be found in a wide range of museums, in Altenburg (inv. 348 – *CVA Altenburg* 2, Taf. 53, 3-4), Okayama (no inv. n. – *CVA Japan* 1, Taf. 15, 3-4), Moscow (Historical Museum inv. 49468 – KOBYLINA, in *MIA* 19, 1951, fig. 3, 4) and from Crimea museums (SHTAL, *Svod*, nos. 53, 55-57, 59-61).

Unpublished.

PLATE 12

1-4. PELIKE. Inv. II 1b dep. 15 (n. MK FS 2024; n. MF 13711; n. 99). Acquired in 1930 from the State Museum of Pottery "Kuskovo", previously (until 1929) in the Hermitage. According to other sources it was acquired by the Museum of Pottery from the Museum of Icon-Painting and Painting (former collection of I.S. Ostroukhov). H. 20 cm.; d. rim 13 cm.; d. body 14,5 cm.; d. foot 8,9 cm. The rim and the upper part of the neck are joined together with losses on the surface and there is toned restoration along the joins; the surface of the glaze and clay have been badly damaged and worn; there are numerous small scratches and the glaze has

been applied unevenly and in places it has fired brown. Pale orange-brown clay, black matt glaze.

A pelike with a pronounced rim, which has a slightly sloping overhang, a short neck, sloping shoulder and almost globular body, a small low ring-foot; the handles are small and flat with a rib down the middle on the outside.

On the overhang, at the base of the neck on both sides and under the pictures, circling the body, there is egg-pattern. Under the handles there are two addorsed palmettes and the upper one extends on to the handle, scrolls at the base, at the top to the side there is one lancet-shaped petal. Between body and foot there is a narrow reserved band, and the resting surface of the foot is reserved.

A. An Amazon mounted on a horse and fighting a griffin. She is wearing oriental attire, a short chiton, an alopekis on her head and shoes. The horsewoman is seated on a rearing horse bending forward on to the animal's neck and in her r. hand, which is drawn back, there would evidently have been a spear. The hair protruding from the alopekis is depicted using a wavy stripe of brownish glaze, the eye and the brow with strokes of dense glaze and the mouth with a small dot. The sleeves of the tunic and the trousers are covered with dots, there are large dots on the chiton covering the figure's chest and a row of dots forming a border along the hem of the chiton. The arms and legs of the Amazon and the garments are outlines with brownish glaze. The details of the horse's head, harness and mane are worked in careless lines of greyish-black glaze. In front of the horsewoman there is a griffin standing on his hind legs while he grips the front legs of the horse with his front legs. All that has really survived is the silhouette of the latter figure and certain strokes conveying the wing feathers. At the bottom under the front legs of the horse there is a shield with a wide glazed stripe right round it and dots running into each other in the centre. The tails of the horse and the griffin and the griffin's wing cut across the side palmettes.

B. Two draped youths, and between them a narrow rectangular stele or altar; the r. youth has stretched out his hand above the latter and is holding an aryballos (?) in it, while the l. youth is holding a tympanum. The figures are poorly defined and have small heads. The hair is indicated with a solid patch of glaze and the facial features with short strokes half worn away. The folds of the hymatia are indicated with a few careless lines of glaze.

Third quarter of the IV c. B.C.

The painted decoration on this pelike reproduces a composition which is usual for such scenes (see the pre-

vious number). Yet in the details, the treatment of the figures themselves and their poses and garments and also that of the objects differs substantially from that commonly found in the Group G. The parallel is provided by pelike in Odessa (inv. 21539 – SHTAL, *Svod*, n. 54).

Unpublished.

PLATE 13

1-4. PELIKE. Inv. II 1b 1089 (n. 4). Acquired in 1931 from N.E. Agem, previously E. Dybenko's collection. H. 25,2 cm.; d. rim 15,5 cm.; d. body 15,5 cm.; d. foot 10,4 cm. The l. handle has been re-attached; the surface is badly worn, particularly the added white, in places the glaze is missing and there are chips and scratches. Dull beige-brown clay, black matt glaze, added white.

A pelike with a pronounced rim and an almost straight overhang; the neck is fairly long, the shoulder sloping, the body round with a low foot, which has a faintly rilled side.

There is egg-pattern on the overhang, on the neck and under the pictures circling the body. Under the handles and extending on to them there are two addorsed palmettes with scrolls at their base. The resting surface of the foot is reserved. On the foot there is a graffito:

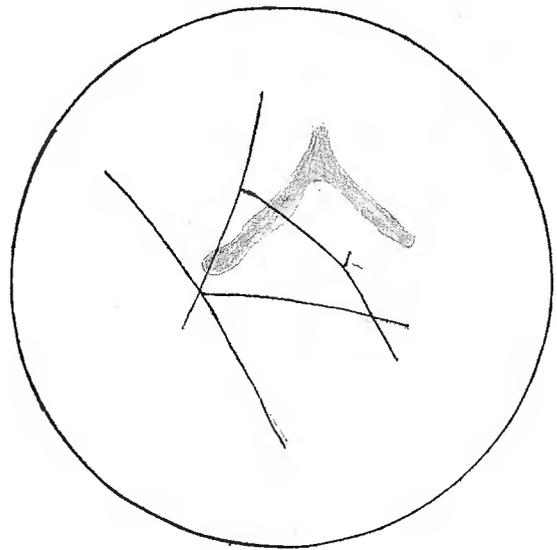


Fig. 2 – II 1b 1089

A. Two Amazons and a griffin attacking one of them. Both the Amazons are wearing oriental attire, long belted chitons coming down below their knees and alopekis on their heads. The l. Amazon is depicted behind the figure of the griffin and her head is shown in profile fac-

ing r.; her shoulders and chest are depicted almost frontally and her r. arm is bent at the elbow and raised as if she was gripping a spear. In her l. hand she was perhaps holding a shield (the outline of the oval shape above the griffin's wing is not clear). The r. Amazon is shown running away and looking behind her towards the centre of the composition; her head is shown in profile facing l. and the upper part of her torso is depicted almost frontally, her l. leg is bent at the knee and shown in profile turned r., while the r. leg is stretched out behind her. In her l. hand she is holding a large shield with a notch at the edge and her clenched r. fist is depicted against the background of the shield. The shape of her alopekis is reminiscent of a turban and the folds are drawn in with long strokes, a long wavy tress of hair protrudes from under the headwear and falls on to her shoulder. The face and hands of the Amazons are worked in added white and their hair in brownish-black glaze. Their sleeves and trousers are decorated with a vertical stripe of large dots and on the chest of the chiton of the l. Amazon there is a 'plant'. The folds of the chiton worn by the r. Amazon are depicted with careless glaze lines of varying length and density in colours ranging from grey-black to almost ginger.

The griffin attacking one of the Amazons is depicted standing on his hind-legs and turning r. The whole figure including the wings has been painted with added white, while the details – musculature, wing feathers – have been worked in brown glaze. Under the hind-legs of the griffin there is a small horizontal raised area conveyed by a row of dots (a hillock?) and under the feet of the r. Amazon there is a disc with a dotted saltire on it. To the r. in front of the side palmette there are two reserved triangles one inside the other and each containing a row of large dots.

B. Two draped youths. The l. youth is holding a large tympanum with a dotted saltire on it. The figures are not in proportion: they have very small heads and over-large torsos. The rare folds of the himatia are depicted using wide stripes of very dilute and slightly ginger glaze applied with an almost dry brush.

The Amazon Painter.

340-320 B.C.

It is possibly to name several compositions, which are identical to the decoration on this Moscow vase or differ from it only in minor respects (SHTAL, *Svod*, n. 39; KOBYLINA, in *MIA* 19, 1951, figs. 11,1; 12,2); it would also be possible to include in this group the pelike from Plzeň, where in the scene with the two Amazons warding off an attacking panther, the same compositional arrangement has been used (inv. 8311 – BOHAČ, pls. 43-

44). In all cases the treatment of the figures is virtually identical. A variant of this composition – one Amazon fighting griffin – is provided by pelikai in Madrid (SCHEFOLD, *UKV*, Taf. 23, n. 516), Moscow (Historical Museum inv. 317 – KOBYLINA, in *MIA* 19, 1951, fig. 6, 4) and in Crimea museums (SHTAL, *Svod*, nos. 71, 73-75). The triangles with a row of dots in the lower part r. of the composition call to mind very clearly the depiction of the wounded supine Amazons with their legs bent at the knee found in the multi-figure compositions of the Amazon Painter (SHTAL, *Svod*, nos. 78-80).

Y. Boháč dates the Czech pelike to 370-360 B.C. citing K. Schefold's date (BOHAČ, 161), but this date seems too early, particularly if we take into account the extremely careless style of the painted decoration. On the other hand the dating suggested by M.M. Kobylina (KOBYLINA, in *MIA* 19, 1951, 146) – the end of the IV c. – would seem excessively late.

Unpublished.

PLATE 14

1-3. PELIKE. Without inv. n. Chance find at Kerch in 1980-s. H. 26,4 cm.; d. rim 15,5 cm.; d. body 16,6 cm.; d. foot 9,9 cm. Joined together from many fragments, losses along the joins restored and toned; the surface is badly worn and on the reverse the painted decoration is virtually lost; much of the added white is also lost. Pale orange-beige clay, black glaze, added white.

A pelike with a pronounced rim, which has a slightly sloping overhang. The neck is elongated, the shoulder sloping and the body rests on a low foot with a rilled side. The handles are quite long and flat with a barely perceptible ridge down the middle on the outside.

There is egg-pattern on the overhang, at the base of the neck and in the lower part of the body only under the pictures. The resting surface of the foot is reserved.

A. A pygmy fighting cranes. In the centre the figure of the pygmy is shown in a three-quarter view, the head is shown in profile facing l. and the short legs are set wide apart. The r. hand holding a sword (?) is drawn back ready to wield a blow, while the l. arm wrapped in an animal skin is hanging down from the shoulder but held behind the figure's back. The pygmy is wearing a pilos (?) on his head from under which short dark hair protrudes. The line of the chin and the outline of the r. arm are executed in fairly wide lines of matt greyish glaze. The musculature of the heavy torso is depicted in a minimal number of individual strokes. The surface of the animal skin is indicated with close-set dabs of brownish glaze.

The cranes attacking the pygmy from two sides are both depicted with outstretched wings left in the colour of the clay, their heads, long necks and legs and their bodies are depicted in added white, while the wing feathers are conveyed with long glaze strokes and a row of large dots above them and the upper edge of the wings is accentuated with two broad wavy lines worked in dense black glaze. On the ground behind the figure of each of the cranes there is a large shield with a notch in the edge and in the centre of each shield there is a zigzag pattern, the r. shield has a border which echoes the outline of the shield. At the top in the background the tip of a plant can be seen and a small disc with a glaze dot in the centre.

B. Two draped youths and a narrow stele between them which broadens out towards its flat horizontal base. The l. youth is holding a tympanum, the r. youth is holding out an aryballos (?) above the stele. The hair of both youths is depicted as a patch of glaze, their mouths as a large dot and the lines of the folds of their himatia are conveyed with long lines which have been virtually worn away.

Second half of the IV c. B.C.

The depiction of a Geranomachy – a battle between a pygmy and cranes – is found in Attic vase-painting starting with the famous François Vase, although it cannot be said that this subject was particularly popular. In the painted pottery of the IV c. B.C. it is only found on Bosporan pelikai in a few compositional variants, one of which is to be found on the two Moscow pelikai (this and the following one) – a pygmy with a crane on each side of him. A multi-figure composition adorns the pelike in the Hermitage (inv. P.1836.1 – SCHEFOLD, *UKV*, Taf. 5, n. 383). For scenes of geranomachy on Bosporan pelikai see also: SHTAL, *Svod*, nos. 98-100; Brussels A 726 – *CVA Bruxelles* 3, III Ie, pl. 4, 12; Vienna 3221 – *CVA Wien, Kunsthist. Mus.* 2, Taf. 85, 1.4; The Hermitage KAB 51e – SCHEFOLD, *UKV*, Taf. 24, n. 451. On the subject of Geranomachy see: I.V. SHTAL, *Epicheskie predaniya Drevnei Gretsii. Geranomachiya (Epic Legends of Ancient Greece. Geranomachy)*, Moscow, 1989; *LIMC*, VII/1, 594-601.

Unpublished.

PLATE 15

1-4. PELIKE. Inv. II 1b dep. 44 (n. MK FS 2037; n. 6165). Transferred to the Museum in 1930 from the State Museum of Pottery “Kuskovo”; earlier, up to 1923, it had been kept in Store n. 3. H. 26,1 cm.; d. rim 15,6 cm.; d. body 16,5 cm.; d. foot 10,4 cm.

Joined together from fragments, restored with plaster along the joins, sometimes to a considerable extent; there is a chip on the overhang and the surface is badly worn, particularly on the neck and in the pictures, the glaze and the surface layer of clay have been ‘eaten away’ by salts, there are distorting excrescences from incrustation on the handles and the heel of the foot and numerous scratches; the black glaze has fired rust-red in places. Pale orange-brown clay, black matt glaze.

A pelike with a pronounced rim, which has a slightly sloping overhang, an elongated neck, sloping shoulder, a round body, a small flat foot with a rilled side; the handles are flat, triangular in section and with a rib down the middle on the outside.

There is egg-pattern on the overhang, at the base of the neck and under the pictures circling the body. Under the handles and extending on to them there are two addorsed palmettes with scrolls at their base and at the sides narrow stems with a scroll at the end, there is a large petal with its tip pointing downwards to each side of the lower palmette.

A. A pygmy fighting cranes. The figure of the pygmy is shown in a three-quarter view facing l.; he is thickset and solid with a cone-shaped cap on his head and with an animal skin hanging over his back. The dwarf is brandishing a short dagger or knife at the crane, which is attacking him. The cranes to r. and l. both have outstretched wings and their heads, supported by long thin necks, are pressed close against their chest. The feathers on the wings are conveyed by rows of thin long strokes and broad horizontal stripes of ginger glaze and a horizontal row of dots in the upper part of the wings. Low down behind the r. crane a shield is depicted, which is decorated with a zigzag pattern in the middle and a broad stripe round the edge and which has been worked in dilute ginger-coloured glaze.

B. Two draped youths, and between them a low rectangular stele or altar. The l. youth is holding a tympanum with a dotted saltire on it, while the r. youth is holding an aryballos, which is hanging down in the direction of the stele. The hair of each youth is conveyed by a patch of glaze with some individual curls and the eye and corner of the mouth have been picked out with glaze dots. The folds of the himatia have been depicted with groups of long lines passing over the chest and descending from the shoulders, then by dabs of dilute glaze low down by the figures’ feet.

Second half of the IV c. B.C.

See the previous number.

Unpublished.

PLATE 16

1-3. PELIKE. Inv. II 1b 374 (n. 82; n. I.2756). Included in the list of Classical objects compiled by P.V. Sinitsyn in 1900, as n. 82. In the old inventory book it comes under the heading "Vases from Southern Russia, originals". H. 22,2 cm.; d. rim 13 cm.; d. body 14,2 cm.; d. foot 9,1 cm. It has been joined together from fragments with gaps and pieces missing along the joins; there are chips and distortions, traces of plaster and toning, chips along the lower edge of the overhang; the l. handle has been reattached and on the base there is a hole right through it; the surface is worn, and there are small patches of flaking glaze. Orange-brown clay, black matt glaze.

A pelike with a short stright overhang, sloping shoulder and ovoid body on the wide low base with rilled side; the handles are comparatively short, thin and flat.

At the base of the neck and under the picture on each side there is a short section of egg-pattern; the resting surface of the foot is reserved.

A. Two draped youths. The shoulder and arm of the r. youth are bare and the arm is stretched slightly forward and down.

B. A draped youth shown in profile facing r.

The hair of all youths is indicated with a solid patch of glaze and with a curl at the bottom. Their facial features are drawn in carelessly and the corner of their mouths is indicated with a glaze dot. The folds and ends of the himatia hanging down behind their backs are indicated with fine straight lines of glaze, which fall vertically from the shoulder, horizontal or diagonal lines over the chest, several horizontal lines accentuate the lower edge of the cloth. The figures of the youths are slim and tall with small heads.

Group of Olynthus 5.156.

Second quarter of the IV c. B.C.

Compositions similar to the decoration on the Moscow vase are found on a whole number of pelikai of this period: see SHTAL, *Svod*, nos. 180, 185, 187, 188.

Unpublished.

Shoulder and wall fragment. In the upper part of the fragment there is egg-pattern; the inside at the top is glazed.

On the l. a depiction has survived: the upper part of a figure of a youth in a himation shown in profile facing r. The hair is indicated with a solid patch of glaze tied back with a narrow ribbon and with a tress of hair falling on to his neck. The eye has been depicted carelessly with two strokes and a dot, the nose is short and snub, the chin small and pointed and the corner of the mouth is marked with a glaze dot. The folds of the himation at the neck and on the shoulder are shown with several fine lines of dense black glaze. To the r. at the broken edge of the fragment it is perhaps possible to make out part of the profile of a second figure – forehead, nose and strokes indicating the eye. The ribbon in the youth's hair is worked in added white.

Group of Olynthus 5.156.

Second quarter of the IV c. B.C.

Figures of a similar type are to be found on pelikai with depictions only of youths, as for example on the pelike in the Pushkin Museum inv. II 1b 374 – pl. 16 and also on Odessa inv. 21537, Riga inv. K 1191, Simpheropol inv. KP 1085 and Kerch inv. 23 – SHTAL, *Svod*, nos. 180, 185, 187, 188.

Unpublished.

2. FRAGMENT OF A PELIKE. Inv. M-685. Found in the Upper Mithridates excavation, Mt. Mithridates, Kerch (anc. Panticapaeum), 1953. Max. dim. 6,6 x 4,8 cm. The surface is worn, there are small patches of flaking glaze and the added white is worn. Orange-brown clay, black glaze, added white.

Shoulder and wall fragment. In the upper part there is egg-pattern; on the inside most of the fragment is glazed.

A depiction of the upper part of the figure of a draped youth has survived shown in profile facing r. His hair is presented as a solid patch of glaze with some individual curls on the neck and it is tied back with a narrow ribbon. The eye is marked in with two short fine strokes, the nose is small and pointed and the corner of the mouth is indicated by a dot. The folds of the himation, which are gathered at the neck, are worked in thin clear lines of dense glaze. The ribbon in the youth's hair has been drawn in with added white.

Group of Olynthus 5.156.

Second quarter of the IV c. B.C.

See the previous number.

Unpublished.

PLATE 17

1. FRAGMENT OF A PELIKE. Inv. M-118. Found in the Vostochny excavation, Mt. Mithridates, Kerch (anc. Panticapaeum), 1947. Max. dim. 4,4 x 3,6 cm. The surface is slightly worn and there are small cracks in the glaze. Pale orange-beige clay, black shiny glaze, added white.